



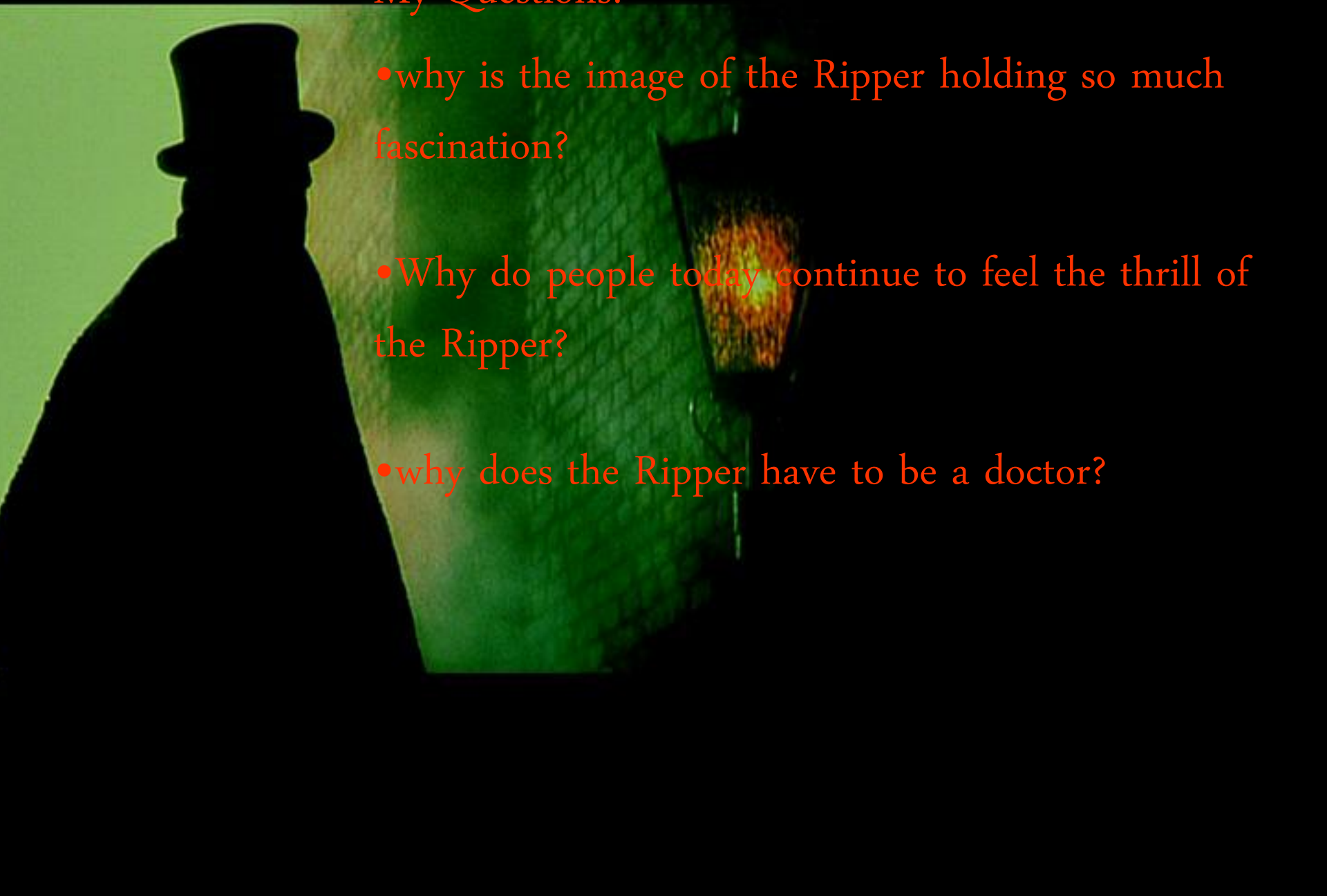
The Ripper Fascination and the Body of
Punishment

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My Questions:

- why is the image of the Ripper holding so much fascination?
- Why do people today continue to feel the thrill of the Ripper?
- why does the Ripper have to be a doctor?



A silhouette of a man wearing a top hat and a dark coat is positioned on the left side of the frame. To his right, a glowing lantern with a textured, orange and yellow light emanates from it. The background is a solid, dark green color. The text is overlaid on this background.

One Century of Fascination

- “Ripporology”

- “Ripperature”

“As a child I often thought that if some fairy offered me three wishes, the first thing I would ask would be the identity of Jack the Ripper.”

Kelly, Alexander. Jack the Ripper

Legacy of the Ripper on Film

- 311 entries of cinematic and television reproduction of the Ripper (IMDB)
- 63 movies from 1915 to 2001 on The Ripper
- Box office performance ranking #1 in the U.S., the U.k., Australia, Germany, etc.
- 3 Ripper movies released in 2001



From Hell (2001)

Directed by the Hughes Brothers

Starring Johnny Depp as Inspector Abberline and Heather Graham as Mary Kelley

Based on the Graphic Novel

From Hell

by Alan Moore (author) and Eddie Campbell (graphic artist) Which is based on the Stephen Knight's book,

Jack the Ripper: The Final Solution


The background of the slide features a dark silhouette of a man wearing a top hat, positioned on the left side. To the right of the silhouette is a glowing green, textured sphere that resembles a planet or a celestial body. The overall color palette is dark with green and orange highlights.

Outline of my paper:

I. The Body of Punishment

II. The Enactor of the Punishment

III. The Geography of Punishment

A black silhouette of a man wearing a top hat and a long coat, standing against a green background. The silhouette is positioned on the left side of the image.

“One day men will look back and say that I gave birth
to the twentieth century.”

Jack the Ripper

And my interpretation of this line

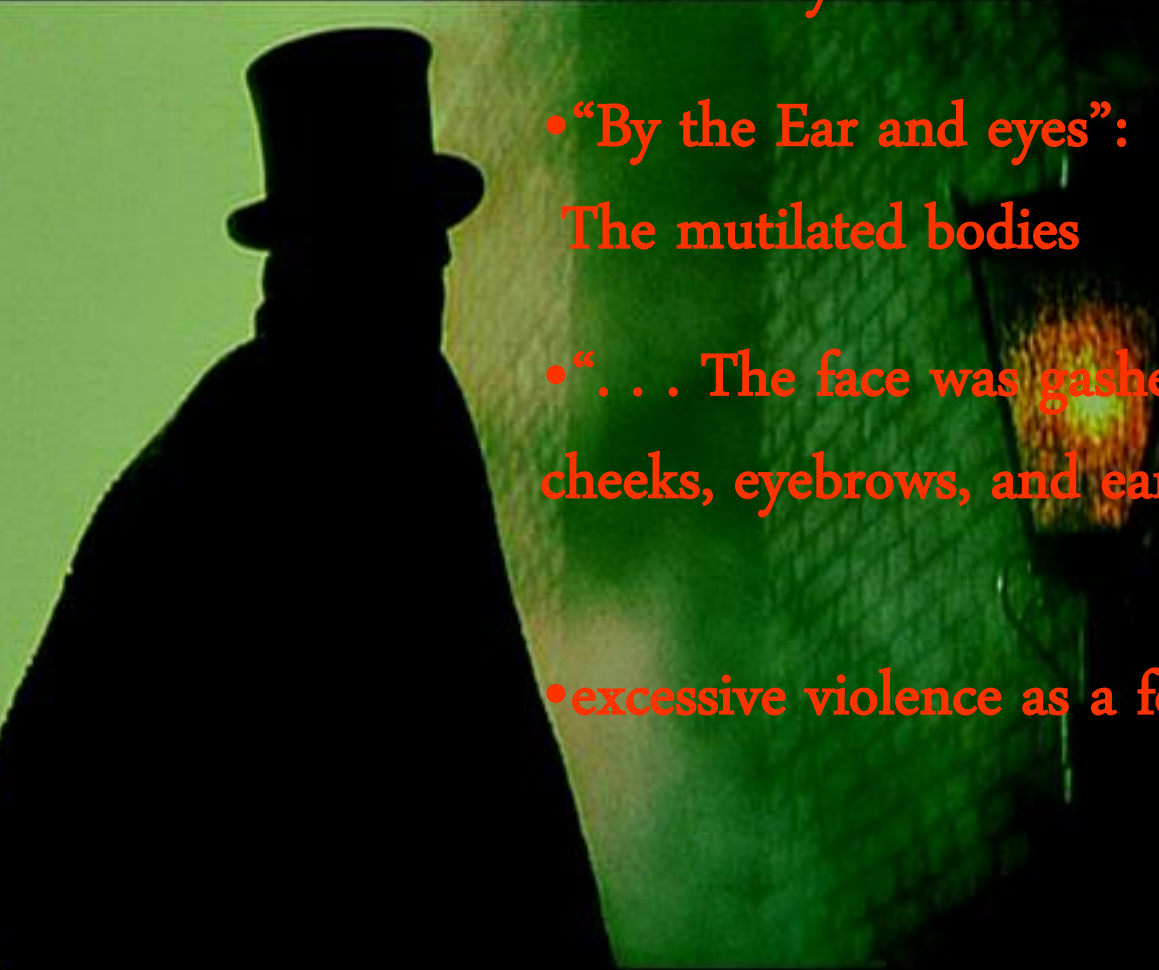
I. The Body of Punishment

- “By the Ear and eyes”:

The mutilated bodies

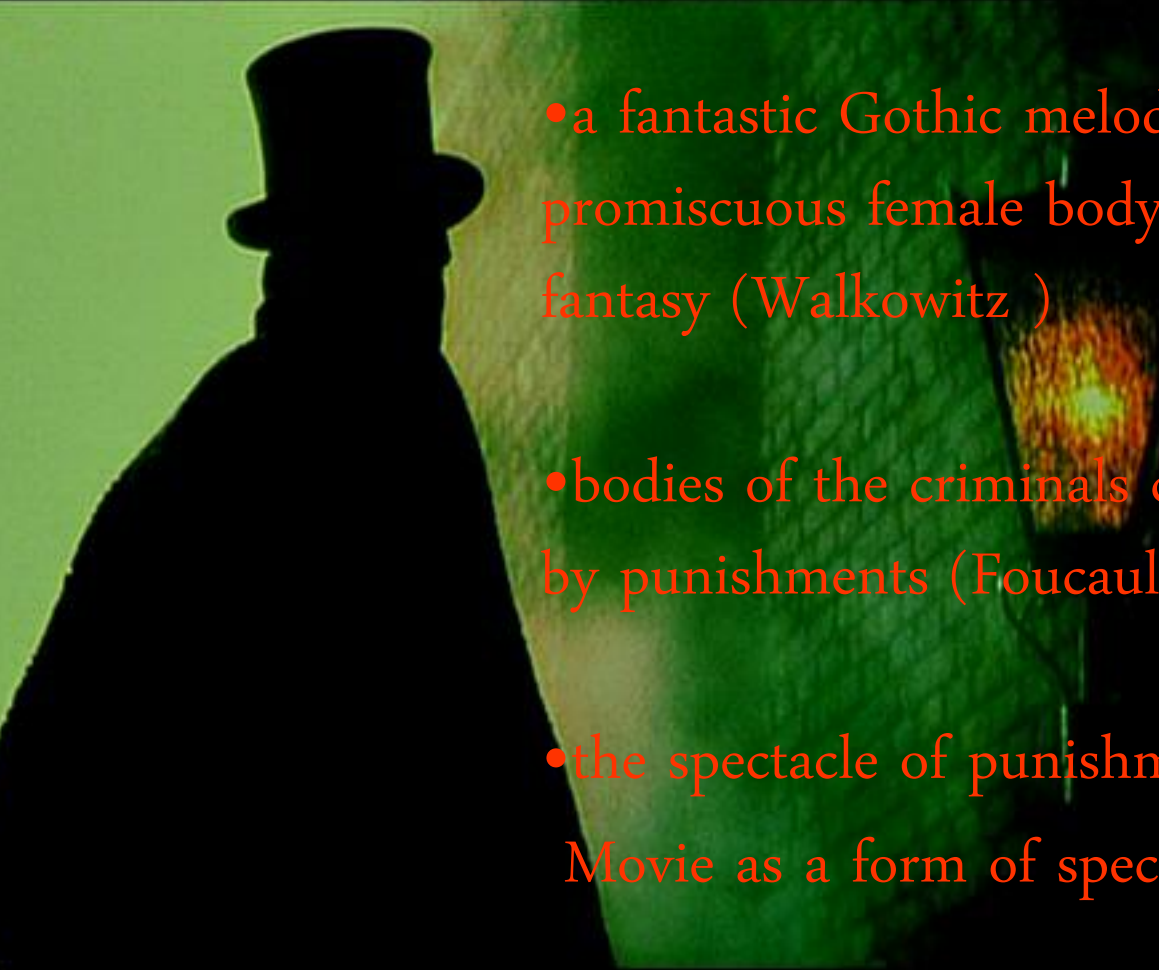
- “. . . The face was gashed in all directions, the nose, cheeks, eyebrows, and ears being partly removed. . . ”

- excessive violence as a form of punishment



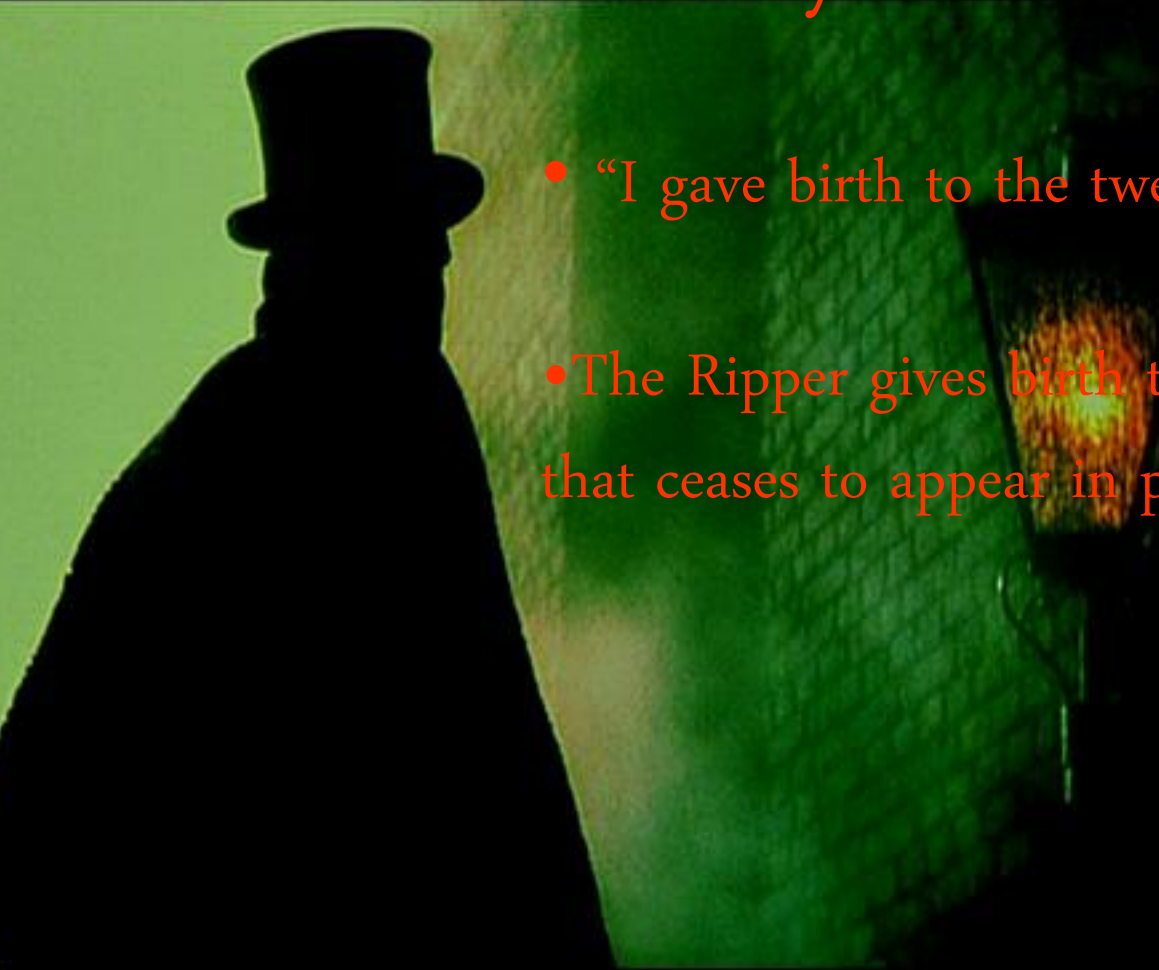
I. The Body of Punishment

- a fantastic Gothic melodrama on the grotesque and promiscuous female body; murders into a dark male fantasy (Walkowitz)
- bodies of the criminals carry upon the pain brought by punishments (Foucault)
- the spectacle of punishment:
Movie as a form of spectacle



I. The Body of Punishment

- “I gave birth to the twentieth century.”
- The Ripper gives birth to spectacle of punishment that ceases to appear in public arena for a long while.



II. The Enactor of Punishment

- “When a doctor does go wrong he is the first of criminals. He has nerve and he has knowledge”
(Sherlock Holmes)
- Why does the Ripper have to be a doctor?
- awe of medical knowledge

The image features a dark silhouette of a man wearing a top hat, positioned on the left side. To his right is a glowing lantern with a textured, flame-like interior. The background is a solid, vibrant green color. The text is overlaid on the right side of the image.

II. The Enactor of Punishment

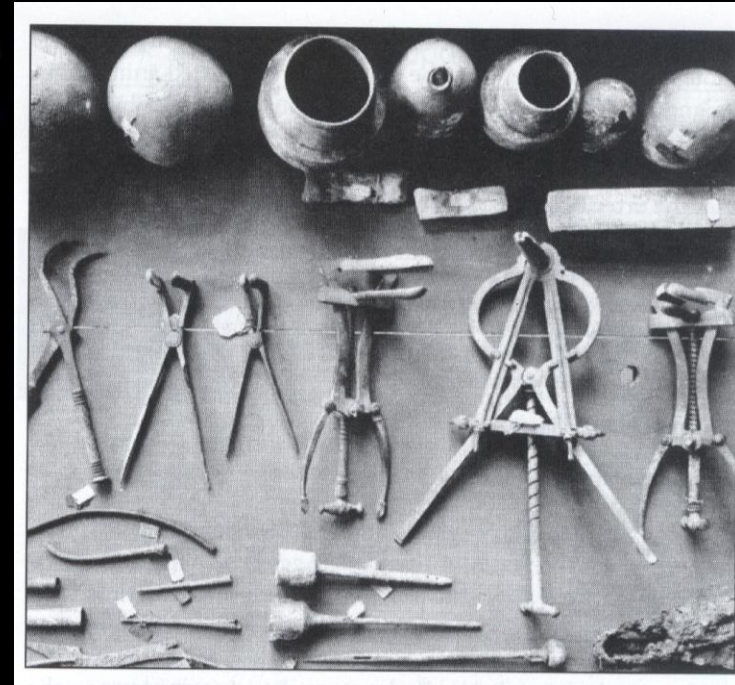
- paradox of Western civilization: the dialectic of enlightenment
- “the only thing to be revealed in the investigation of Jack the Ripper is ourselves” (Alex Murray)

II. The Enactor of Punishment

- “I gave birth to the twentieth-century,”

thus points to his having given instrumental rationality
of the twentieth-century.

II. The Enactor of Punishment



II. The Enactor of Punishment



II. The Enactor of Punishment



The background of the slide features a dark silhouette of a man wearing a top hat and a long coat, positioned on the left side. The background is a dark green color with a glowing, textured orb or light source in the center-right area, creating a mysterious and atmospheric setting.

II. The Enactor of Punishment

- the image of the Ripper remains unchanged in public imagination:

it is wrongdoers in whatever sense to be punished, and it has to be punished by doctors.



III. The Geography of Punishment

- The bizarre, foggy and ghostly setting of the murders came to represent the East End and a certain anxiety of the age.
- East End as the geography of punishment

A silhouette of a man wearing a top hat and a long coat, standing against a green background. The man is facing right. The background has a subtle texture and a slight gradient.

III. The Geography of Punishment

- Modern viewers' response: interchangeable fluid of fascination on the geography
- boundaries set between the high and the low, between reason and chaos, between sanity and filth, are set and transgressed

The background of the slide features a dark silhouette of a man wearing a top hat and a long coat, positioned on the left side. Behind him is a glowing green map of London, which is the central focus of the image. The map is illuminated with a bright green light, making it stand out against the dark background. The overall aesthetic is that of a historical or literary presentation.

III. The Geography of Punishment

- East End as the city sewage

- Excess of waste and desire

- Rejection and dependence on the geography of punishment

A silhouette of a man wearing a top hat, positioned on the left side of the slide. The background is a dark green gradient. The text is overlaid on the right side of the image.

III. The Geography of Punishment

“I gave birth to the twentieth-century,”

Fluidity and interdependence of reason and desire, of
the upper and the lower

A silhouette of a man wearing a top hat and a long coat, standing against a green background. To the right, there is a glowing, textured orb or light source. The overall scene is dark and atmospheric.

Who is the Ripper?

- “we all “know” who Jack the Ripper is.” Kate Lonsdale
- JTR is nobody, somebody, and everybody
- He resides in your and my imagination; he is in you and in me.

A silhouette of a man wearing a top hat and a long coat, standing against a green background. The silhouette is on the left side of the image.

Who is the Ripper?

“I gave birth to the twentieth-century,”

As the Ripper resides in our imagination, his legends
will live on